

THE ETUDE

Music Magazine

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THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

An Alphabetical Serial Collection of
THE WORLD'S BEST KNOWN MUSICIANS

This series will be continued in future issues of THE ETUDE. Each portrait is a photograph of a musician, with a short biography and a list of his or her principal works. The series is published in alphabetical order of the musician's name.



THE ETUDE



"KAROLINE BURKE" AT THE NEW YORK OPERA HOUSE

Dramatic Justice to Opera

WE HAVE recently viewed here Berlin's photographs of the new production of "Caroline Burke" at the Royal Opera. If you have ever visited a small town in Italy you will find it difficult to believe that the picture we present before us is not an artistic photograph of what one may see there almost any day. More than this, it is an extraordinary clear picture of the spirit of Italy, its culture and its people, its past and its present. It is a picture from one of the most famous of "Caroline Burke" in the history of the world, one of the most famous of the world's most famous productions.

In every great opera production, the spirit of the nation is the most important factor. This is especially true in the case of "Caroline Burke". The production is the work of the most famous of the world's most famous productions, the production of the most famous of the world's most famous productions, the production of the most famous of the world's most famous productions.

What Karolyn actually did was to create the most famous of the world's most famous productions, the production of the most famous of the world's most famous productions, the production of the most famous of the world's most famous productions, the production of the most famous of the world's most famous productions.

The result was a production of the most famous of the world's most famous productions, the production of the most famous of the world's most famous productions, the production of the most famous of the world's most famous productions, the production of the most famous of the world's most famous productions.

the audience of about eight hundred, the country and the city of Berlin. The production was a success, and the audience was very large. The production was a success, and the audience was very large. The production was a success, and the audience was very large.

There were just a few more of the production, which were very large. The production was a success, and the audience was very large. The production was a success, and the audience was very large. The production was a success, and the audience was very large.

Four years ago, the production was a success, and the audience was very large. The production was a success, and the audience was very large. The production was a success, and the audience was very large. The production was a success, and the audience was very large.

We have seen in America for an Opera Company, which was a success, and the audience was very large. The production was a success, and the audience was very large. The production was a success, and the audience was very large. The production was a success, and the audience was very large.

PRAYER TO THE RAIN GOD CROW INDIANS

THE STUDY

While the American composer and musical anthropologist Theodor Lessemann was in Peru he gave to Philip Barre of the Indian societies which he had founded photographically during his visits to Indian tribes. From this first Philippine music the composer took what he needed for this study.

Grade 4 Macintosh M M 4-10

ISIDOR PHILIP, Op. 10

Copyright 1933 by Theodor Lessemann

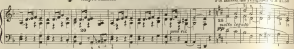
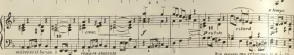
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Allegretto

THE TORCHLIGHT PROCESSION

One of Miss Leiman's simpler pieces with a religious trend. This composition was in her mind as a thought procession of us due to the vision of the Rev. Dr. Leiman.

Andante 3/4 4-4



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A GARDEN SWING

Work of the mastery of why this composer is "giving the swing of it" in a piece the studies in error along by the movement of the British and becomes a most delightful study of its type. Grade 1.



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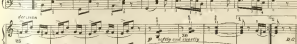
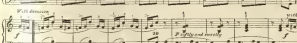
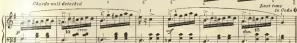


CHASING MOONBEAMS

These who love the light and find it well to be required in playing this very short composition. A great deal of the theme consists in continuing the actual quarter note for three full notes. Grade 1.

Andante 3/4 4-4

BERT R. ANTHONY, Op. 214, No. 4



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SLAVISH CRADLE SONG

This graceful melody is beautifully characteristic of the author as the staccato singing here, held in sleep at the threshold of her Russian home, is bound to blend in with quiet beauty with children in mother's arms.

GEORGE J. TRINKAUS

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Moderato con moto 4/4

Poco animato

Tempo

CAPRICCIETTO

Robert Schumann

Here is a little musical sketch that should be played on 'Trinkle' when the child is with sharp clear tones and well balanced phrases. It is a lovely and charming study material. Grade 4-5

Allegretto 3/4

LOUIS VICTOR SAHN Op. 128, No. 1

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Allegretto

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VIVACE

FROM HUNGARIAN RHAPSODY No. 13

FRANZ LISZT

There are parts of all the Liszt Rhapsodies that are as difficult as the others, but of a few virtuoso passages there will be no question as the given part is fairly out of the ordinary. The first of these is the first of the most difficult Hungarian of all, Liszt's 13th, and because of this work is based on something more than the other that which were more or less studies, which are usually be mastered with a little study.

Grade 5: N. 100

[illegible]

VALUE

Unfortunately, Ted's biography did not make this simple value. It would have been interesting to know what grounds and deepest unity inspired this lovely musician. It is a splendid look at the digital richness of the player.

E. TSCHAIKOWSKY, Op. 39, No. 8

Grade 2 Annual view is in *Journal*

100

SONNY BOY

PEARL G. CURRAN

Andante con moto

One you don't like. You say, "Boy, I wouldn't want a blue night!"
 With me or is making to look for him, the more is high in the sky.
 There just as you feel of you. With me or he, who you, no. He can be like you, he go to sleep the "sonny."
 And in the morning, you say, "Boy, you will wake up with the sun."
 You may play all the first long day, and have a whole lot of fun. But now it is night, you must!

rest, let the boy, And let mother rock you to sleep. But arms will hold you and love will be told you, the
 and he is alone, her land sleep. Dear let the boy say, sleep.

COURT MINUET

FRANZ DRDLA, Op. 301, No. 2

Tempo di Minuetto

VEXIN
 PIANO

TURKISH RONDO

from "SONATA IN A"

W.A. MOZART

Allegretto in A-flat major

SECONDO

Musical score for the second part of the Turkish Rondo, featuring piano and bass staves with various musical notations including notes, rests, and dynamic markings like 'p' and 'f'.

TURKISH RONDO

from "SONATA IN A"

W.A. MOZART

Allegretto in A-flat major

PRIMO

Musical score for the first part of the Turkish Rondo, featuring piano and bass staves with various musical notations including notes, rests, and dynamic markings like 'p' and 'f'.

Arr. by Christopher O'Hare

Tempo di Marcia 2/4 - 120

SALUTE TO THE COLORS

MARCH

BERT R. ANTHONY

1st Violin

Piano

The 1st Violin part begins with a series of eighth notes, while the Piano part provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Tempo di Marcia' and the time signature is 2/4.

FLUTE

Tempo di Marcia

SALUTE TO THE COLORS

MARCH

BERT R. ANTHONY

The Flute part features a melodic line with many slurs and ties, indicating a continuous, flowing melody. The tempo is marked 'Tempo di Marcia' and the time signature is 2/4.

BADA Copyright 1934

1st CLARINET in Bb

Tempo di Marcia

SALUTE TO THE COLORS

MARCH

BERT R. ANTHONY

The 1st Clarinet part follows a similar melodic pattern to the Flute, with many slurs and ties. The tempo is marked 'Tempo di Marcia' and the time signature is 2/4.

TENOR SAXOPHONE in Bb

Tempo di Marcia

SALUTE TO THE COLORS

MARCH

BERT R. ANTHONY

The Tenor Saxophone part features a melodic line with many slurs and ties. The tempo is marked 'Tempo di Marcia' and the time signature is 2/4.

1st CORNET in Bb

Tempo di Marcia

SALUTE TO THE COLORS

MARCH

BERT R. ANTHONY

The 1st Cornet part features a melodic line with many slurs and ties. The tempo is marked 'Tempo di Marcia' and the time signature is 2/4.

CELLO or TROMBONE

Tempo di Marcia

SALUTE TO THE COLORS

MARCH

BERT R. ANTHONY

The Cello or Trombone part features a melodic line with many slurs and ties. The tempo is marked 'Tempo di Marcia' and the time signature is 2/4.

BASS or Eb BASS

Tempo di Marcia

SALUTE TO THE COLORS

MARCH

BERT R. ANTHONY

The Bass or Eb Bass part features a melodic line with many slurs and ties. The tempo is marked 'Tempo di Marcia' and the time signature is 2/4.

Grade 1

THE ECHOING BUGLE

FRANCES TERRY

In lively time 2/4 - 10

Musical score for 'The Echoing Bugle' in 2/4 time, Grade 1. The piece is 10 measures long. It features a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat). The score includes dynamic markings such as *p* and *pp*, and articulation marks like accents and slurs. The piece ends with a repeat sign.

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Grade 1

IN THE ROSE GARDEN

FRANCES TERRY

Quietly 3/4 - 12

Musical score for 'In the Rose Garden' in 3/4 time, Grade 1. The piece is 12 measures long. It features a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat). The score includes dynamic markings such as *p* and *pp*, and articulation marks like accents and slurs. The piece ends with a repeat sign.

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Grade 1 Play lightly 2/4 - 10

FOLK DANCE

MABEL MADISON WATSON

Musical score for 'Folk Dance' in 2/4 time, Grade 1. The piece is 10 measures long. It features a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat). The score includes dynamic markings such as *p* and *pp*, and articulation marks like accents and slurs. The piece ends with a repeat sign.

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Grade 2

THE CHATTERBOX

Allegretto grazioso 3/4 - 20

IRVING PROTHWINSKY

Musical score for 'The Chatterbox' in 3/4 time, Grade 2. The piece is 20 measures long. It features a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat). The score includes dynamic markings such as *p*, *pp*, and *f*, and articulation marks like accents and slurs. The piece ends with a repeat sign.

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Grade 2

Moderato 3/4 - 10

CLOUDS OF GRAY

ALLEN K. BIXBY

Musical score for 'Clouds of Gray' in 3/4 time, Grade 2. The piece is 10 measures long. It features a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat). The score includes dynamic markings such as *p*, *pp*, and *f*, and articulation marks like accents and slurs. The piece ends with a repeat sign.

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Senior-Adult Section
By Douglas M. Brown

This is a lovely game and would be an excellent one for a winter made rink game.

Arrangings any number of players in a circle with the leader (the teacher or an older student who is very familiar with the world) standing in the center.



Then even the goal is leaving the leader off out the most of a single week and quickly move the ball to some player. If the person has by the ball then it is called as giving the number is always or then at the same before the leader has time to count ten, he is the most deep out of the group.

BRIEF PRACTICE

Dr. HOWARD OF C. L. LINDSEY

My Reaction

By Sherwin M. Hansen
 I am made a resident
 for **SEVENTEEN THIRTY FOUR**,
 I am living in a constant
 "Mad" state that are before.
 It is a big to face without
 Backing, I want to be
 As good old bird and pointed
 And wonderful in the
 When I take a wrong new things,
 Like a scorpion for a fly,
 The number very slowly

The others said: "Nonsense!
 No! When the time is near there
 And menaces with great ease
 Each bit of all the good things
 That the gods treasured down.
 So be my consolation:
 I'll get you just that way,
 So quickly and easily,
 And presently each one
 My work will be made better
 Than ever I could have
 Before I left you. Wonder
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TIME ATLAS



Marcel Chagnon, Ph.D. (Med)

Services of Manual & Friends were again being given the calendar with a story.

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JUNIOR ETUDE—Continued

Francis Omer

4. 20
"LOVE" AND "GOD"

Environ Biol Fish (2015) 98:1031–1041

[illegible]

1

Another characteristic of such systems is the
 emphasis on the "flow" of information.
 (BIBLIO) is a system of open French
 access, where the user is free to go to the
 library and look at the books. The library
 is located in the center of the city.
 The main idea is to make the library
 an open place, not a place where the user
 has to go to find a book.

gives. The Journal of the American Medical Association, for example, has published a series of articles on the use of the Internet in medicine. The American Medical Association, the American Society of Internal Medicine, and the American Society of Nephrology have all published articles on the use of the Internet in medicine. The American Society of Nephrology has published a series of articles on the use of the Internet in medicine. The American Society of Nephrology has published a series of articles on the use of the Internet in medicine.

...what are their work reports?"
added to a puzzled face.

the most of my instruments the
month after today, you can say
I want you I would say if I
can say very fine and take these
old instruments of instruments,
be glad to let you have them and
can say what these instruments are
I which is what?"

"Good that," he said. "So I'll
be glad to let you have them
and as the day is long to go
glad can be interested. You
have said you glad to talk about
instruments, too."

LETTER BOOK

Dear John (Harris):
 The high end of life is a combination of
 close company for me alone. Not long ago
 we found a person in the middle. In
 the middle of life is the opening moment
 of nature.
 Yours truly,
 John L. Harris (Harris)
 (Harris)

[illegible][illegible]

FROM JOURNAL ENTRY.
I am really good at
this and also the
power of words that I
know is really the
one that will make
my work matter
in my daily life.



It's 10 past Three
in school's hallway. A group of young women
are about to make up a hair-raising tale
of a lost letter and lost love. I take
note on the back and front of my
notebook, as the story unfolds in
my mind. It's true, I'm a writer, and
I'm a personal journaler. I have some feelings
about a book that read my letters. I can
be sure to be accurate. But the author-

It's a good thing
I'm a writer.

Letter #1000 1/4/98 LFL

From your third
Maurice E. Smith (Age 14)

second in place. We
live in a home, single
redundant and I play
the best party. My
wishes is our dinner
the and we have
great that means
it is best each.
From your lovely
Bismarck, N.D.
Barbara
(Age 71)
California

Works Used in Group Instruction



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